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## AMERICAN ART NEWS.

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## APPRAISALS—"EXPERTISING"

The "Art News" is not a dealer in  
art or literary property but deals with  
the dealer and to the advantage of both  
owner and dealer. Our Bureau of "Ex-  
pertising and Appraisal" has conducted  
some most important appraisals. We  
are frequently called upon to pass  
upon the value of art works for col-  
lectors and estates, for the purpose of  
insurance, sale, or, more especially, to  
determine whether prior appraisals  
made to fix the amount due under the  
inheritance or death taxes are just and  
correct ones—and often find that  
such former appraisals have been made  
by persons not qualified by experience  
or knowledge of art quality or market  
values, with resultant deception and  
often overpayments of taxes, etc. We  
suggest to all collectors and executors,  
therefore, the advisability of consulting  
our Bureau of Appraisal either in the  
first place or for revision of other ap-  
praisals. This Bureau is conducted by  
persons in every way qualified by ex-  
perience and study of art works for  
many years, and especially of market  
values, both here and abroad.

## THE DECEMBER BURLINGTON

Simone Martini's panel in the Roscoe  
collection at Liverpool, "Christ Sub-  
jecting Himself to His Parents," is re-  
produced as the frontispiece in the De-  
cember number of the Burlington Mag-  
azine, and is an admirable example of  
the Sienese trecento. G. F. Hill con-  
tinues his series of "Notes on Italian  
Medals. "Notes on Pictures in the  
Royal Collections," by Lionel Cust,  
contain valuable information regarding  
the portrait of King Henry VIII, three  
of which are reproduced to illustrate  
the article. Giacomo de Nicola writes  
ably on the "Museo Nazionale of Flor-  
ence" and describes fragments of two  
series of Renaissance representations  
of Greek and Roman heroes. "The  
Three Versions of Tiepolo's Phaeton"  
is the title of a paper by Campbell  
Dodgson. W. R. Lethaby contributes  
his VII paper on English Primitives,  
and concludes his study of the English  
school in Sweden and Norway. "A Jaco-  
bean Painted Cabinet" affords H. Clif-  
ford Smith the opportunity of giving  
valuable information on Jacobean fur-  
niture. R. L. Hobson's paper on "A  
New Chinese Figure in the British Mu-  
seum," gives an account of one of the  
best examples of Chinese ceramic sculp-  
ture in the Museum. The Burlington  
may be obtained from the American  
publisher, James B. Townsend, 15 E.  
40 St., N. Y. City.

## THE NEW YEAR IN ART

The new year in the American and  
foreign art world will dawn in a cloud  
of uncertainty. Never since we began  
the publication of the ART NEWS in  
December, 1904—thirteen years ago—  
has the outlook for the usually busy  
months of January, March and April  
in art circles been so indefinite, and it  
is impossible to predict, with any  
safety, what the weeks to come have in  
store for artists, collectors and dealers.

There is ground for optimism in the  
renewed activities in the art worlds of  
France and England, where both pub-  
lic art auctions and private sales have  
been marked during the past season in  
those capitals by high and appreciating  
prices for the best wares. This unex-  
pected revival in the French and Eng-  
lish art trade, which had necessarily  
been so depressed by the war, has been  
due to the fact that many people have  
made money and are making fortunes  
in those countries through the war,  
and, although many of these have not  
had the opportunity to cultivate art  
knowledge and acquire a taste for art,  
they have long realized that good art  
is always a good investment and so  
have rushed to the auction rooms and  
the dealers' galleries.

While the element here which the  
war has enriched and which under-  
stands that good art is an investment  
is not as large as in Europe, there is a  
goodly percentage which has acquired  
new wealth—to recognize this fact—  
and there is therefore ground for the  
belief that after a little time, and when  
conditions in the business world grow  
more stable, as they are sure to do,  
that the art trade may find a goodly  
return, even in this first year of our en-  
trance into the great conflict.

## Mr. Pratt's Early Americanas

Through Mr. Charles Henry Hart, there  
comes to the editorial desk of the ART NEWS  
from Mr. Herbert L. Pratt, of Glen Cove,  
L. I., a simply but handsomely printed and  
plainly bound and covered, non-illustrated,  
historical descriptive and critical catalog  
of the works by American artists in Mr.  
Pratt's collection.

The catalog, or rather brochure, so mod-  
estly presented through Mr. Hart, for Mr.  
Pratt, to a few friends—is not only a deli-  
cious series of brief essays on the lives and  
work of a number of the early American  
painters, but a most valuable and instructive  
contribution to the still too meagre records  
of these men, who kept the torch of art  
alive when the United States were still too  
young and crude to have much of interest  
in art or any real knowledge of the sub-  
ject. Mr. Pratt is to be warmly thanked  
for having given so esteemed an authority  
as Mr. Hart evident carte blanche to  
study and describe the no less than 78  
works, oils, pastels and miniatures, by  
early Americans considered the best in  
his collection. The catalog adds much that  
is new and of interest to the knowledge  
even of those few Americans at all well  
informed on the early art of their country.

In a charmingly written introduction, Mr.  
Hart, who has performed his task con-  
 amore, briefly reviews the all too short and  
simple annals of the earliest American  
painters, and then follows the list of artists  
and the work by which he is represented in  
Mr. Pratt's collection, each picture described  
and the artist himself given, at least a page  
of keen and appreciative criticism.

Lovers and students of American art and  
its beginnings will naturally be most in-  
terested in Mr. Hart's discussion of the  
several painters little known today, notably  
Henry Benbridge (1744-1812), Henry Elouis  
(1755-1843), Sarah Goodridge (1788-1853),  
John Ramage (1802), Benjamin Trott (circa  
1791-1831), Thomas Birch (1779-1851) and  
William Birch (1755-1834).

The stronger and well known painters  
represented, and well represented in Mr.  
Pratt's collection, Gilbert Stuart, Copley,  
the two Peales, Benjamin West, Trumbull,  
Henry Inman, Chester Harding, Matthew  
Jouett, John Vanderlyn, Thomas Sully and  
S. F. B. Morse, and the miniaturists Malbone

and Fraser and James Peale; Mr. Hart,  
of course, discusses with a knowledge ac-  
quired from many years of close study of  
their lives and work. He gives an instructive  
and illuminating little preface to the list  
of the early miniaturists.

Altogether one of the most interesting  
and illuminating art brochures that has  
come to the ART NEWS in many a day.

## ART BOOK REVIEWS

A LOITERER IN NEW YORK. By Helen W.  
Henderson. George H. Doran Co., N. Y.,  
1917.

When the publishers of this large and  
handsomely printed and illustrated volume  
decided upon its writing and compilation,  
they wisely decided to allot the work to a  
Philadelphian, for who but a native and  
resident of that sleepy old town could  
"loiter" in the Metropolis? Who also could  
be better equipped than Miss Henderson—  
from her long art study at the Pa. Academy  
schools and apprenticeship in art writing  
and criticism on the "Philadelphia Inquirer"  
and other American dailies and art publica-  
tions—to appreciatively analyze and de-  
scribe the art side of the busy town, which  
has been aptly described by a French visi-  
tor as "The City of Good Morning—Good  
God and Goodbye"?

Miss Henderson, who is now sojourning  
in Boston, engaged in discovering for those  
benighted Americans, who, not having been  
born there, "need a second birth," the salient  
aspects and art and other attributes of  
the "Home of the bean and the cod, where  
the Putnams talk only to Lowells, and the  
Lowells talk only to God"—for another  
volume, similar to the present on New York  
—dedicates her "Loiterer in New York" to  
the artist Gilbert White, and presumably his  
wife, "Billie," and calls it, in her sub-title,  
"Discoveries Made by a Rambler Through  
Obvious Yet Unsought Highways and By-  
ways."

It is difficult, of course, for an old New  
Yorker, who knows his city at all, to con-  
sider many of Miss Henderson's "discov-  
eries" as real "trouvailles," or to agree with  
her that several of her high and byways are  
"unsought." The old Philadelphia lady,  
who would never allude to New York by  
name, so greatly did she detest the "modern  
Babylon," but would always speak of the  
city as "the place where one takes steamer  
for Europe," might have thought Miss  
Henderson's "discoveries" really new ones  
—but not a New Yorker.

However, she describes the obvious, even  
to a New Yorker, so well that one finds her  
Philadelphia viewpoint interesting, and, at  
times, instructive. Beginning with a re-  
view of the city's history from the first  
landing of foreigners at the then Indian  
Manahachtanienk (Manhattan), and, mind  
you, we are told these preceded Hendrick  
Hudson, Miss Henderson proceeds through  
the Dutch and English occupations to the  
nineteenth century and then describes, in  
turn, such localities—their atmosphere,  
character and art side, when they have any,  
as Bouwerie and Greenwich villages, Wash-  
ington Square, Gramercy Park, Union and  
Madison Squares, Murray Hill, The Plaza,  
The Avenue, Central Park, east and west,  
Columbia Heights, Inwood, and Brooklyn.  
From a mass of material, the author has se-  
lected judiciously and well, and while, of  
course, there is to a New Yorker much  
that should have been noticed and consid-  
erable that could have been omitted—the dif-  
ficult task has been, on the whole, well per-  
formed.

The illustrations are numerous, well  
chosen and beautifully presented—and dis-  
crimination has been shown in the choice  
of the monuments, statues and murals se-  
lected for illustration—the many horrors  
having been eliminated.

While the work is neither history nor  
a chronicle or review of New York art, it  
leans heavily, as is natural from the author's  
predilections to the art side, and will con-  
sequently be an addition to any art library.

JOSEPH PENNELL'S PICTURES OF THE WONDER  
OF WORK. Reproductions of a series of  
drawings, etchings and lithographs made by  
him about the world, 1881-1915, with im-  
pressions and notes by the artist. J. B.  
Lippincott Co., Phila., Pa. \$2.00 net.

Joseph Pennell has been a prolific work-  
er in many parts of the world, and this  
book, by him, contains a register of much  
of what he has done. Starting at Phila-  
delphia, he jumps to Albania, British Colum-  
bia, then to Gary, Indiana. From thence  
he goes to Chicago, and then to Johns-  
town and Pittsburg and its environs, in-  
cidentally reaching New York, after visiting  
many cities on the way. Everywhere he  
has gone, he has carried his everlastingly  
busy pencil with him, and has made the  
best possible use of it.

A building under construction, the mun-  
ition factories, and in point of fact, many  
things that would not ordinarily be consid-  
ered artistic, have been made so by the  
transforming pencil of Mr. Pennell.

His records are graphic and highly pic-  
torial.

CONCERNING PAINTING. By Kenyon Cox, N. A.,  
Litt. D. With 32 illustrations. Chas. Scrib-  
ner's Sons, N. Y., 1917. \$1.75 net.

This most recent work, by Mr. Kenyon  
Cox, is a valuable addition to his "Artist  
and Public" and "The Classic Point of  
View." In the 258 pages "Concerning Paint-  
ing," the author gives an admirable exposi-  
tion of "What is Painting?", a review of  
"The Golden Age of Painting," and of  
"Some Phases of XIX Century Painting,"  
thus treating, in turn, questions of supreme  
interest to all art lovers. Mr. Cox speaks  
with the authority of an artist who has  
thought deeply on his own branch of art,  
painting, and who realizes that the XIX  
century naturalism and individualism that  
has resulted in the extraordinary phase of  
modern art through which we are passing,  
will be unable to continue to satisfy the  
world. In his foreword, he says most aptly:  
"If art cannot learn to express in the future,  
as it has done in the past, the highest as-  
pirations and the deepest feelings of the  
age, then the age will learn to do without  
art, a sentiment that will find an echo in  
the hearts of many who deplore the present  
trend of the art of painting."

From the drawings, paintings and carv-  
ings of the pre-historic cave dwellers, and  
passing down to 4,000 years B. C., when  
the art of painting emerged from a long  
eclipse in Egypt, thence to Greece, and thus  
down the centuries to the "Golden Age of  
Painting," Mr. Cox skilfully guides his  
readers, and one lays down the beautifully  
illustrated volume, with an impression of  
something gained in one's appreciations of  
art in general.

FURNITURE OF THE OLDEN TIME, By Frances  
Clary Morse, in new edition, with many illus-  
trations, The Macmillan Company, N. Y., \$6.

Mrs. Morse's book on old furniture was  
first issued in 1902, when there was a con-  
siderable interest in furniture, and shortly  
after the Luke Vincent Lockwood book had  
been published, and the volume by Esther  
Singleton had made its appearance. It in-  
stantly became popular, and has been in  
demand by collectors of furniture for fif-  
teen years. The first book by Mrs. Morse  
contained 371 pages, and the present publi-  
cation has been expanded to 470 pages, and  
120 new illustrations have been added. New  
chapters on mantels, doorways, and stairs,  
add to the book's value. The introduced  
glossary of terms employed by cabinet mak-  
ers is a desirable feature. When any one  
begins to collect old furniture, the need of  
such a volume, as that written by Mrs.  
Morse, becomes felt and without it, or a  
substitute for it, the collector will be very  
apt to go far afield. Just a cursory glance  
through the present volume serves to show  
something of the charm of the furniture of  
the olden time.

When the owned piece is an heirloom, the  
joy of possession is more than doubled, al-  
though the delight of discovering a desir-  
able piece in an old barn or in a dark and  
dank cellar is to be reckoned with as a  
part of the pleasure of collecting. The added  
chapter on doorways, mantels and stairs is  
richly illustrated and shows many a detail  
that would, to the ordinary person, be quite  
inaccessible, except for the Morse book.

In the old days, it appears that people  
must have been more susceptible to the  
charm of a beautiful stairway than is now  
ordinarily the case. In the olden time,  
people were not so rushed. They did not  
have to dash madly upstairs to "dress" and  
catch their automobile lest they should fail  
to get to an afternoon or evening on  
time, and so they had opportunity and the  
inclination to pause and drink in the beauty  
of a stair or a pair of stairs, if you please.

## OBITUARY

## Felix Moscheles

Felix Moscheles, the painter, died at Tun-  
bridge Wells, England, Dec. 22 last. He  
was born in London in 1833, a son of Ignaz  
Moscheles and the godson of Felix Men-  
delssohn. He studied painting in Antwerp  
and Paris, and his first pictures were ex-  
hibited in those cities. Mr. Moscheles was  
active in the cause of international arbitra-  
tion and peace, and was the author of  
"Felix Mendelssohn's Letters," "In Bo-  
hemia with Du Maurier" and "Fragments  
of an Autobiography."

## W. M. Meredith.

Captain W. M. Meredith, former Director  
of the Bureau of Engraving and Printing,  
but recently with the Treasury Department,  
died Dec. 24.

Capt. Meredith, who was 82 years old,  
was born in Indiana. He became Director  
of the Bureau of Engraving and Printing  
during President Harrison's Administration,  
and after leaving this position during Mc-  
Kinley's first term, was reappointed by  
McKinley.

## William L. Trumppore

William L. Trumppore, a resident of Stat-  
en Island, died Dec. 21 in Jersey City while  
on a visit. He was a floral decorative  
painter, and had done work in N. Y. and  
Washington, including decorations at the  
White House. He was fifty years old.